

**i blame you (l.b.)**

**performance notes:**

**Parts one and two may be played or sung. Originally, they were played by two saws.**

**The jug part can be played on any jug or bottle or even just the headjoint of a flute. The bottom space is the fundamental, the second space is the second partial of whatever jug/bottle you're using. The top space is a high pitch, in a P5 relationship to the fundamental, that hopefully resonates nicely in the jug/bottle, sung with an 'a' as in father. The articulation markings are as follows:**

**p<sup>o</sup> = p as in poke, with an aspirated 'o.'**

**ch<sup>a</sup> = ch as in chocolate, a as in father**

**t<sup>I</sup> = t as in tip, with an aspirated i, as in tip.**

**s = start from nothing and crescendo with a loud, sharp release on the last sixteenth**

**ϕ<sup>I</sup> = unvoiced bilabial fricative = blow out a candle, with an aspirated i, as in tip.**

**The melodies should be transposed so that Eb becomes the fundamental of the jug/bottle you're using. Or fill the jug/bottle with water until fundamental is Eb (this may cause difficulty in producing other partials).**

**Dynamics and phrasing should be as players see fit. Melody parts should not cover up the jug.**

**Amplification may be used at your discretion.**

# i blame you (l.b.)

tutti: sparse  
quiet sounds,  
ad libitum

♩ = 40

one

two

jug

whistle tones for length of breath whistle tones for length of breath 3 4 for length of breath

8

one

two

jug

p° p° s p°

14

one

two

jug

p° s p° p° s p° p° s

19

one

two

jug

♩ = 80

4 4 p° p° s ch<sup>a</sup> p° ch<sup>a</sup> ch<sup>a</sup> p° ch<sup>a</sup> s ch<sup>a</sup> φ<sup>I</sup>

22

one

two

jug

ch<sup>a</sup> φ<sup>I</sup> p<sup>o</sup> φ<sup>I</sup> ch<sup>a</sup> φ<sup>I</sup> φ<sup>I</sup> ch<sup>a</sup> φ<sup>I</sup> p<sup>o</sup> φ<sup>I</sup> ch<sup>a</sup> φ<sup>I</sup> s φ<sup>I</sup> ch<sup>a</sup> φ<sup>I</sup> s φ<sup>I</sup> t<sup>i</sup> ch<sup>a</sup> s φ<sup>I</sup> t<sup>i</sup> p<sup>o</sup> s φ<sup>I</sup> t<sup>i</sup> ch<sup>a</sup> s

26

one

two

jug

φ<sup>I</sup> t<sup>i</sup> s φ<sup>I</sup> t<sup>i</sup> ch<sup>a</sup> s φ<sup>I</sup> t<sup>i</sup> p<sup>o</sup> s φ<sup>I</sup> t<sup>i</sup> ch<sup>a</sup> s φ<sup>I</sup> t<sup>i</sup> s s φ<sup>I</sup> t<sup>i</sup> ch<sup>a</sup> s φ<sup>I</sup> t<sup>i</sup> a

30

one

two

jug

s φ<sup>I</sup> t<sup>i</sup> ch<sup>a</sup> s φ<sup>I</sup> a t<sup>i</sup> p<sup>o</sup> s φ<sup>I</sup> ch<sup>a</sup> s a φ<sup>I</sup> t<sup>i</sup> s φ<sup>I</sup> t<sup>i</sup> ch<sup>a</sup> a s φ<sup>I</sup> t<sup>i</sup>

34

one

two

jug

p<sup>o</sup> s φ<sup>I</sup> t<sup>i</sup> a ch<sup>a</sup> s φ<sup>I</sup> t<sup>i</sup> s s φ<sup>I</sup> a t<sup>i</sup> ch<sup>a</sup> s φ<sup>I</sup> t<sup>i</sup> p<sup>o</sup>

38

one

two

jug

*p<sup>o</sup> s* *a* *s* *φ<sup>I</sup>* *t<sup>I</sup> ch<sup>a</sup> s* *φ<sup>I</sup>* *a* *t<sup>I</sup>* *p<sup>o</sup> s* *φ<sup>I</sup>* *ch<sup>a</sup>*

42

one

two

jug

*p<sup>o</sup>* *p<sup>o</sup> s* *a* *φ<sup>I</sup>* *t<sup>I</sup>* *s* *φ<sup>I</sup>* *t<sup>I</sup> ch<sup>a</sup>* *a* *accel.* *φ<sup>I</sup>* *t<sup>I</sup>* *p<sup>o</sup> s*

46

one

two

jug

*φ<sup>I</sup>* *t<sup>I</sup>* *p<sup>o</sup>* *p<sup>o</sup> s* *a* *ch<sup>a</sup> s* *φ<sup>I</sup>* *t<sup>I</sup> s* *s* *φ<sup>I</sup>* *a*

50

$\text{♩} = 120$

one

two

jug

*t<sup>I</sup> ch<sup>a</sup> s* **3** *φ<sup>I</sup>* *t<sup>I</sup>* *p<sup>o</sup>* *ch<sup>a</sup> s* *φ<sup>I</sup>* *t<sup>I</sup>* *p<sup>o</sup>* *ch<sup>a</sup> s* *φ<sup>I</sup>* *t<sup>I</sup>* *p<sup>o</sup>* *ch<sup>a</sup> s* *φ<sup>I</sup>* *t<sup>I</sup>*

55

61

66

71

improvisation: begin with long jug fundamental (one solo note), then improvise freely, using pitch materials given; jug may use any pitched and unpitched sounds.

♩ = 80

76

one

two

jug

3

4 a

81

one

two

jug

a

a

86

one

two

jug

a

hand pop